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fills 204 quarto pages of print, and R, 3, 20 lacks presumably 104 leaves, or 208 pages. But later in the "Kalundare" Shirley says of Lydgate that he

aught well be solempnyshed
Of all oure engelische nacion
ffor his famus / translacyon
Of this booke and of other mo.

It would be straining probability to argue that Shirley means a translation of the *Pêlérinage* by Lydgate other than that he here transcribes; yet, are we to believe in a prose version by Lydgate alongside his bulky verse-rendering?

We can understand why Stow should pass by the continuous prose of the Pilgrimage to transcribe the brief occasional poems of the latter half of R, 3, 20; the rimed table of contents at the beginning caught his fancy, and he appended it to his group of selections, thereby preserving a record of what filled most, if not all, of the missing thirteen gatherings. This "Kalundare" in Stow's copy, the original Shirley "Kalundare" of Brit. Mus. Add. 16165, and various bits showing Shirley's work as a publicist will be printed in my volume *From Gower to Surrey*, now nearing completion. Shirley's limited though eager activity had no such effect on his time and on later times as had the work of the great translator-printer Caxton; but he was an editor in a small way, a sort of lesser—very much lesser—Frederick James Furnivall, whom he resembles in his indefatigable zeal for Chaucer and for Lydgate, his interest in his chosen work, and in the cheerful personal directness of his "forewords" addressed to an earlier English Text Society, the nobles and gentles to whom he lent his books.

ELEANOR PRESCOTT HAMMOND.

Boston.

MAUPASSANT'S VERSION OF *Les Dous Amanz*

Folk-lorists are well aware that the lay of Marie de France, *Les Dous Amanz*, is still told in various forms among the peasants of Normandy. The mountain up which the gallant young lover carried his sweetheart is still shown, and flowers, sprung according to Marie from the spilling of the magic potion and unknown to the surrounding country, are said to be found there. The best-known version in modern French literature is that of Ducis, *La Côte des Deux Amants*. (*Oeuvres*, Paris, 1826, III, 335 ff.) He obtained his information in 1812 while visiting Mme Gueroult and Mme Hauguet, wife and sister-in-law of the proprietor of the Château des Deux Amants. In a *Notice historique* Ducis quotes from a letter of Mme Hauguet which gives the legend as they knew it. "Les lumières . . . ne sont puisées que dans la tradition du pays,

et quelques notices de Darnaud, de Saint-Foix et de Madame de Genlis, toutes restreintes et de même nature. Le vieux château de la vallée d'Andelle était occupé par un seigneur de Pont-Saint-Pierre, contemporain de Charlemagne. Sa fille, nommée Caliste, jeune et belle, fut aimée et devint éprise d'un jeune paysan, nommé Edmond, serf de son père. Ce père, pour désespérer leur amour, imagina de mettre à son consentement une condition impossible. Il promit qu'il lui donnerait sa fille, s'il pouvait la porter de suite et sans aucun repos jusqu'au haut de la côte qui règne sur le château et toute la vallée d'Andelle, et la déposer sur son sommet, quoiqu'il fût regardé comme inaccessible. Le jeune homme, par une force et un courage incroyables, arrive au sommet, y dépose sa conquête, penche la tête, fixe des yeux pleins d'amour sur elle, et tombe mort de fatigue. Son amante meurt à l'instant de douleur. Tel est le fond de l'histoire. Le père, trop tard attendri et repentant, fit ériger par la suite le prieuré des Deux Amants au haut de cette côte; mais il fit enfermer les deux corps dans un même cercueil, et les fit transporter dans la chapelle la plus voisine, dépendante du monastère de Fontaine-Guerare."

The most important change from the lai of Marie is the transformation of the lover into a serf. Durdan suggests that this may have come from a misunderstanding of one of the terms by which Marie designates the youth: *vaslez*, which was taken to mean valet, domestic, and so serf. Ducis has added some details of his own invention so that the lai is almost unrecognizable in his version.¹

In all the versions which I have found, it is the lover's task to carry the lady. But Maupassant, in his novel *Notre Coeur*,² alludes to a form of the story which is less familiar. He is reporting the soliloquy of a lover, wounded by the coldness of his mistress. "Le souvenir d'une vieille histoire lui vint, dont on a fait une légende: celle de la Côte des deux amants, qu'on voit en allant à Rouen. Une jeune fille obéissant au caprice cruel de son père, qui lui défendit d'épouser son amant si elle ne parvenait à le porter elle-même au sommet de la rude montagne, l'y traîna, marchant sur les mains et sur les genoux, et mourut en arrivant." And he concludes: "L'amour n'est donc plus qu'une légende, faite pour être chantée en vers ou contée en des romans trompeurs."

There is obviously no reason to suppose that Maupassant knew either the lai of Marie nor the poem of Ducis. He had doubtless heard some form of the popular legend from his Norman peasant friends. The interesting question is whether he has merely confused the rôle of the lovers, intentionally changed it, or heard the variant which he gives.

BENJ. M. WOODBRIDGE.

University of Texas.

¹ For modern versions of the story, see Warnke's edition of the *Lais*, Halle, 1900, and A. L. Durdan, *Le Lai des Deux Amants*, Macon, 1907.

² Paris, Ollendorff, 1890, p. 208.